# TACHYGRAPHY.

THE MOST

Exact & Compendious

Method of Short and Swift Writing, that hath ever yet been Publiſhed by any.

---

Compoſed by

*THOMAS SHELTON*,

Author and Profeſſor of

of the ſaid ART.

---

Approved by both the

UNIVERSITIES.

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*LONDON*,

Printed by *Thomas Milbourn*, for *Norman Newman* at the *Kings Arms* in the *Poultry*, 1693.

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Tachygraphy
or
SHORT WRITING
The
MOST EASIE
EXACT AND
SPEEDIE
First
Composed
by
THOMAS SHELTON
and
now by him Newly
Corrected &
Enlarged
London Printed for Norman Newman at the Kings
Armes in the Poultry 1635

Alex. Fraser
May 1803

BRITISH MUSEUM

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TO THE
Worſhipful his very Worthy
Friend,
*Richard Knightely* Eſq;

*Worthy Sir,*

MY purpoſe was that (without any addition or alteration) this ſmall Treatiſe ſhould have paſſed, as I had formerly compoſed it: but finding ſomewhat that I judged uſeful to the eaſier attaining of the Art, which before was omitted, at the requeſt of diverſe of good judgment, I was perſwaded rather to *adventure* the *breach* of that promiſe, than to conceal that which might be uſeful to many.

The manifold ingagements I ſtand in to your *Worſhip*, require a better retribution: but your *favourable aſpect* to one as *little deſerving*, hath emboldned me to crave of your Worſhip to countenance this; and the rather, becauſe

your experience in the Art hath already encourag'd many to the ſtudy of it. I dare not ſo much injure your Worſhips virtuous inclination, as to fear the acceptance of this poor expreſſion of my thankfulneſs, ſeeing it is not unknown to your Worſhip, nor to many thouſands beſide, that it hath been inſtrumental for the good of the Church, and perpetuating the memories (*as the ſmell of Lebanon*) of many worthy men, who, though they now reſt from their labours, and their *works* have followed them; yet, by this means, the fruit of their labours is continued with us. I deſire your Worſhip to pardon my boldneſs; and to pray for the increaſe of all bleſſings on your Worſhip, ſhall be the imployment of,

*Your Worſhips*

*to be commanded,*

THO. SHELTON.

To

# TO THE READER.

I *Am prevented from ſpeaking much of the utility of this Art, by the experience of many hundreds that have already learned it, that by this means are able* (*like that heavenly ſcribe*, Mat. 13. 52.) To bring forth of their treaſuries, things both new and old: *As alſo by the benefit that many thouſands enjoy by the works of many worthy Divines, which had periſhed with the breath that uttered them, had not God, as out of* Zebulun, *Judg.* 5. 14. *inſtructed ſome to* handle the Pen of the Writer; *who may ſay of them, as* Baruch *of* Jeremiah's *Roll*, Jer. 36. 18. He pronounced all theſe words to me; and I wrote them with Ink in the Book: *Beſides the Priviledg that divers enjoy in forreign parts, by uſing* Bibles *and other books in this writing, without danger of bloody inquiſitors.*

*Theſe and the like conſiderations move me to ſay the leſs: only let the intelligent Reader judge how uſeful ſuch a skill may be, by the learning whereof ſo much time and labour is ſaved; whereby as much may be written in one page, as otherwiſe in ſix, and as much in the Margin as the Page; a skill whereby thoſe that have weak memories, may both eaſily preſerve their own conceits, that elſe would ſoon vaniſh, and be furniſhed with notions from others. For the plainneſs of the Rules, the eaſineſs in learning, the ſpeed in Writing, the facility in reading, let the diſcreet Reader peruſe, practiſe, and judge.*

THO. SHELTON.

To the Author his Friend,

Upon his ART of

# SHORT-WRITING

*FOrtunate Art, by which the hand ſo ſpeeds,*
*That words are now of ſlower birth than deeds;*
*Diſſembling Age, that Faith ſo often breaks,*
*Learn hence to do more than the proudeſt ſpeaks.*
*Speak not the Author's praiſe, his Art commands*
*Our tongues ſhould be more cripled than our hands;*
*Nor can we ſcape (this ſpight his ſpeed affords)*
*From being overtaken in our words.*
*What ſhall become of their Divinity,*
*Which ſcattered through two hours Tautology,*
*Gather'd by theſe quick Characters, muſt hence*
*T' endure the doom of ſuch as can ſpeak ſenſe?*
*But that thine Art's a friend to repetition,*
*Their hourly breath, they'd damn the next Edition.*
*Print then that Praiſe which Volumes cannot hold*
*But in thine own compendious figures told:*
*Figures, which make us duller handled think*
*Words from the ſpeakers mouth diſſolves to Ink,*
*And fall upon thy Papers, or thy Quill,*
*Made of ſome nimble tongue, gave thee this skill.*
*Still may that full-fleg'd pen with moyſture ſpring*
*Snatch't from the Eagles, not the Gooſes Wing.*

E. R. *Mag. Art.* Magd. *Col.*

## To his Ingenious Friend
## Mr. *THOMAS SHELTON*,
## On his ART of *Short-writing*.

*SUch is thy Art, that either thou alone*
*Compris'd the* Iliads *in a Nut, or none;*
*I've read this oft, yet ſcarcely did give credit,*
*(Except thy ſelf) that ever one man did it;*
*Yet now it is no wonder, when I ſee*
*Thou writ'ſt whole Volumes in Epitome;*
*And with ſuch ſpeed, that with thy nimbler Pen,*
*Thou doſt anticipate the tongues of men;*
*So that if* Plutarch *liv'd, he ſcarce could tell*
*To find thee in thy Art a Parallel.*

Tho. Fancourt, *Cant. C. Pet.*

## To the Author.

*WHy ſhould I praiſe thy Art in Writing, when*
*Thy Art and Praiſe ſurmounts the praiſe of men?*
*For if thy way of Writing had been ſhown*
*To Ages paſt,* Printing *had ne're been known;*
*Nor the Invention ſought or valued, when*
*The* Preſs *can ſcarcely over-run the Pen.*
*So that what Honour's due unto the Quill,*
*Or Glory unto thoſe that have the skill*
*In fair* Orthography *their Titles ſtand*
*As Pages to attend upon thy hand.*

Nath. Maſon, *G. C. Coll.*

TO THE

# Author on his Exquiſite ART OF SHORT-WRITING.

*WHat! write as faſt as ſpeak! what man can (do it?*
*What hand ſo ſwift as tongue! perſwade me*
*Unlikely tale! Tuſh, tuſh, it cannot be, (to it.*
*May ſome men ſay, that hath not heard of Thee.*
*This thou canſt do, this* (Shelton) *thou haſt done.*
*Thy nimbler Pen hath many Tongues out-run.*
*Therefore, if any one of me demand*
*What Hand's the beſt, I ſay, thy running Hand.*
*Herein the Proverb holds not, for thy haſte*
*Is advantagious, it doth make no waſte:*
*Nor doſt thou envy others this thy Art,*
*But willingly doſt it to all impart:*
*And 'tis not fit that ſuch a Gemm ſhouldſt reſt*
*Within the Cabinet of a private breſt.*
*On praiſe of thy* Short-writing *I could long*
*Inſiſt, but I therein ſhould do the wrong.*
*This onely I will add, whilſt ſome deſire*
*To praiſe thy Skill, I rather will admire.*

Step. Jones.
Coll. D. J.

# The letters of the Alphabet.

| | | |
|---|---|---|
| a | ∧ | |
| b | ı | |
| c | ⌐ | |
| d | ⌐ | |
| e | ɘ | |
| f | ⌉ | |
| g | ч | |
| h | < | |
| i | ⌊ | |
| k | ⌒ | |
| l | ◡ | |
| m | \ | |
| n | — | |
| o | ⊂ | |
| p | σ | |
| qu | q | |
| r | r | |
| ſ | ρ | |
| t | / | |
| v | ∨ | |
| w | ⌊ | |
| x | x | |
| y | y | |
| z | z | |

# The ART of SHORT-WRITING.

## CHAP. I.

### *Of the Letters of the Alphabet.*

THE firſt thing to be learned in this Art, is the Alphabet of Letters, which are to be perfectly known according to the form expreſſed in the Copy.

In the writing of theſe Letters each of them but *x* and *y* (which are not often uſed) are to be made at once, without removing the Pen from the Paper. I make one character for *q* and *u*, becauſe they come alwayes together; whenſoever *q* is written, *u* immediately following it, as in *Queen*, *quiet*, *quarter*, &c.

Theſe Letters being ſo perfectly learned, that you can make and know any of them without looking on the Copy, proceed to the next.

## CHAP. II.

### *Of the double Consonants.*

THE double consonants are the very Letters of the Alphabet joyned together (except the four last) and therefore the learning of them is no charge to memory, the Letters being once learned.

In the making of these double consonants you may observe, that still the second Letter is joyned where you end the former: as for example, to write *bl*, your *b* alone is thus ( ) *l* alone thus ( ); when they are to be joyned, draw *l* from the foot of *b* thus ( ). To write *br*, write *b* as before, and then draw *r* out of the foot of *b* thus ( ). To write *cl*, *c* alone is thus ( ), *l* thus ( ); when you joyn them, draw *l* out of the foot of *c* thus ( ): *or* thus ( ), and so of the rest, as you may see in the copy of the double consonants.

*Double*

# Double consonants

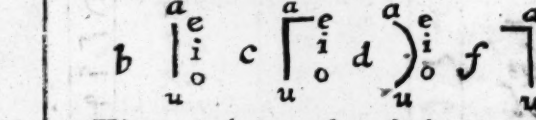
| To begin words. | | To end. | |
|---|---|---|---|
| bl | | ld | |
| br | | lk | |
| cl | | lm | |
| cr | | ln | |
| dr | | lp | |
| dw | | ls | |
| fl | | lst | |
| fr | | lt | |
| gl | | mp | |
| gr | | nd | |
| kn | | ng | |
| pl | | nk | |
| pr | | ns | |
| sc | | nst | |
| sk | | nt | |
| sl | | rd | |
| sm | | rk | |
| sn | | rl | |
| sp | | rm | |
| st | | rn | |
| str | | rp | |
| tr | | rs | |
| tw | | rst | |
| | | rt | |
| | | ch | |
| | | sh | |
| | | th | |
| | | wh | |

## CHAP. III.

### *Of Vowels.*

THE ſingle Vowels are *a*, *e*, *i*, *o*, *u*, which in this Art are never expreſſed by their proper Characters, (unleſs when a Vowel beginneth a word, or elſe when two Vowels come together, of which ſee Chap. 5.) but are underſtood by certain places aſſigned them about the other Letters: as for example.

The places of the Vowels.




The *vowels* are placed about any letter, as you ſee them ſtand about theſe.

The place of *a* is juſt over the head of the Letter, thus, l'

The place of *e* at the upper corner on the right hand, thus, l'

The place of *i* againſt the middle of the Letter on the right hand, thus, l'

The place of *o* at the foot of the Letter on the right hand thus, l.

The place of *u* juſt underneath the Letter, thus, l.

About

About the characters that are flat, or lye even with the line, as *p* and *n*, they are thus disposed,

The place of *a* is just over the middle of the letter; the place of *u* just against it under the letter; the other three, *e*, *i*, and *o*, on the right side one under another.

About slope Characters, as *m*, and *t*, are placed thus.

The places about any of the rest are easily observed.

## CHAP. IV.

*The use of Vowels, and their places.*

WHen a word begins with a vowel, the character of the vowel must be expressed: as for example, to writ *art*, the *character* of *a* must be written thus ( ∧ ) the next letter *r*, being a consonant, must be

joyned to *a* thus (ʌ), then *t* joyned to *r* thus (ʌ). To write *on* write *o* thus (c), and at the foot of it joyn *n* thus (⌣). To write *eke* write *e* thus (ɔ), and joyn *k* thus (ɔ) as in these,

| | | | | |
|---|---|---|---|---|
| *in* | ⌣ | *us* | ς | |
| *are* | ʌ | *ebb* | ɛ | |
| *ark* | ʌ | *odd* | ɔ | &c. |

If two vowels come together in the beginning of a word, and must both of necessity be sounded, write down the character of the former Vowel, and set the following consonant in the place of the latter vowel: as for *example*, To write *aid*, write the character of *a* thus (ʌ), the next vowel being *i*, set *d* in the *room* of it thus (ʌ). To write *eat*, write *e* thus (ɔ): the next vowel being *a* set *t* in the place of it thus (ɔ): as in these,

| | | | | |
|---|---|---|---|---|
| *aim* | ʌ | *oat* | ʏ | |
| *air* | ʌ | *out* | c | |
| *ear* | ɔʌ | *ease* | ς | &c. |
| | | | ɔ | |

When a word beginneth with a *consonant*, the Vowel or Vowels following

ing are not expreſſed by their Characters, but implyed by the place aſſigned them about the conſonant, and the next letter, or letters following are ſet in the place of the foregoing vowel. As for inſtance, to write *ball*, write *b* thus ( ); in the place of *a* write *l* disjoyned thus ( ). To write *bell*, write *b* as before, and *l* disjoyned in the place of *e* thus ( ). To write *bill*, write *b* as before, and ſet *l* disjoyn'd in the room of *i* thus ( ). *boll* thus ( ), *bull* thus ( ): as in theſe,

| | | | |
|---|---|---|---|
| *bad* | | *nat* | |
| *bed* | | *net* | |
| *bid* | | *nit* | |
| *bod* | | *not* | |
| *bud* | | *nut* | |

and ſuch like.

If two conſonants or more come together, and no vowel between them, they muſt be joyned together *without* taking off the pen; as for example, to write *blame*, *bl* muſt be joyned thus ( ) then in the place of *a* write *m* thus ( ) To write *break*, write *br* thus ( ) and in the place of *e* write *k* thus ( )

As in these.

| | | | |
|---|---|---|---|
| *breadth*, |  | *speech*, | |
| *length*, | | *whence*, | |
| *short*, | | *France*, | |

Note that alway, when there *cometh* any vowel, the pen is to be taken off, and the letter after disjoyn'd, but till you come at a *vowel*, all the consonants that come together, must be joyned together.

When a word endeth with a vowel, that *vowel* is understood by a tittle made in the place of it; as to write *me*, write *m* thus ( \ ), and a tittle in the place of *e* thus ( \· ). To write *die*, write *d* thus ( ↄ ), and a tittle in the place of *i* thus ( ↄ· ): as in these,

| | |
|---|---|
| *say* | |
| *we* | |
| *cry* | |
| *go* | |
| *due* | |

and the like.

If a word end with *y*, the character of *y* is not expressed, but a tittle set in the place of *i*; as in these,

| | |
|---|---|
| *my* | |
| *why* |  |
| *by* |  |

and the like.

CHAP.

## CHAP. V.

### *of Dipthongs.*

FOR dipthongs, ſome aſſign more places about characters than for ſingle vowels, which hath proved inconvenient in the writing, and bred much *confuſion* in the reading of what hath been ſo written, as they from their one experience have teſtified, it being indeed impoſſible exactly to obſerve twelve or fourteen ſeveral places about a ſmall character: for the avoiding of which inconvenience, I obſerve only the places for the ſingle vowels, and no more.

If it be demanded, how words ſhall be expreſſed wherein more Vowels than one come together.

I anſwer, if two vowels come together in the beginning of a word, obſerve that rule *Chap.* 4. If in the middle of a word, that is, after ſome other letters, obſerve theſe Rules.

Firſt, though two vowels come together, yet oft-times one of them doth principally ſound the word, and then the other may be ſpared, as in theſe words.

| | | | | | |
|---|---|---|---|---|---|
| In | *dear* | leave out | *a* | and write | *dere* |
| | *heart* | | *e* | | *hart* |
| | *neither* | | *i* | | *nether* |
| | *people* | | *o* | | *peple* |
| | *guide* | | *u* | | *gide* |

Secondly, if two vowels come together, & must of necessity be both sounded (as specially when the first vowel belongs to the syllable, and the latter to another) then write the character of the latter vowel in the place of the former: as to write *lion*, write *l* thus (ᴗ), in the place of the first vowel which is *i*, write the character of *o* thus (ᴗc), and then joyn *n* at the foot of *o* thus (ᴗc). To write *Poet*, write *p* thus (ᴗ), in the place of *o* write *e* thus (ᴗθ), and joyn *t* thus (ᴗϑ): as in these

| | |
|---|---|
| *quiet* | qȣ |
| *sion* | pc |
| *caos.* | ⌐ϱ |

and the like.

Or else make a title in the place of the former vowel, and write the consonant or consonants following in the latter vowels place; as to write *riot*, write *r* thus (ʏ), make a tittle in the *first* vowels place, which is *i*, thus (ʏ.) and

and then in the place of the latter vowel, write *i* thus (ᴗ). To write *Joel*, write *j* consonant thus (ᒪ). a tittle in the place of *o* thus (ᒪ.), and *l* in the place of *e* (ᒪ.): as in these,

*dial* | ᔑ
*giant* | ᔑ
*duel* | ᔑ and the like.

## CHAP. VI.
### *Of J and V Consonants.*

THE letters *j* and *v* are sometimes vowels, sometimes consonants, the knowledge of which will not be unuseful in this Art of writing; therefore those that know it not, may take these directions.

*J* is a consonant alway in the beginning of a word, when another vowel followeth next after it, and it is sounded like *g* soft: as in these.

*jarr* | ᔑ
*judg* | ᔑ
*jewel* | ᔑ
*Job* | ᔑ and the like,

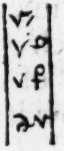
Alſo in the middle of a word, if a vowel follow it in the ſame ſyllable: As in theſe,

*prejudice,*
*reject,*
*rejoyce,*

and the like.

*V* is a conſonant when it cometh before another vowel in the ſame ſyllable, and is ſounded like *f*, but ſomewhat ſofter, as in theſe,

*vertue,*
*Vial,*
*veſture,*
*deliver,*



and the like.

When they be conſonants, and are thus ſounded, they muſt be expreſſed by their proper Characters, as the reſt of the conſonants, whether it be in the beginning, middle, or ending of words

*Prepo-*

## Prepositions for longe words.

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| Ab | | Con | | | Prc | | |
| ob | | cor | | | pro | | |
| ac | | col | | | re | | |
| ad | | de | | | sub | | |
| af | | di | | | suff | | |
| all | | dig | | | sup | | |
| am | | fall | | | ser | | |
| an | | full | | | sur | | |
| ap | | for | | | sal | | |
| op | | im | | | sol | | |
| as | | liber | | | temp | | |
| at | | mes | | | trans | | |
| circum | | mis | | | vn | | |
| com | | per | | | vp | | |
| | | par | | | vt | | |

## Terminations for longe words.

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| Able | | ing | | | scrue | | |
| ible | | ler | | | sion | | |
| ation | | lent | | | tion | | |
| ceiue | | litie | | | socuer | | |
| dure | | mer | | | ternall | | |
| fect | | mar | | | ther | | |
| ference | | ment | | | tent | | |
| fication | | nes | | | ture | | |
| fulnes | | ous | | | ver | | |
| ject | | cent | | | | | |
| itude | | sent | | | | | |

## CHAP. VII.

### *Of the marks for the beginning and ending of long words.*

ALthough by the former rules any *word* may be written in this Art, and there is no neceſſity of learning more, (the reſt that follow only ſerving to ſhorten the former) yet to *thoſe* that deſire to be exact in this *Art*, the benefit of the Rules that follow, will *countervail* the pains of *learning them*; therefore (in the next place) for the abbreviating of longer words, I have added characters for the beginnings and endings of ſuch as are moſt uſual.

Theſe marks having little dependance upon the letters, are therefore to be learned perfectly, being of *much* uſe in writing.

In the uſing of them, the ſame Rules are to be obſerved as before in words of one ſyllable.

If a word begin with one of theſe marks, the character for it muſt be ſet down; if a *conſonant* come next, it muſt be joyned to the mark, without taking off

off the *pen*, and then write the letter, or letters following, in the room of the Vowel. As for example, to write *condemn*, firſt write your mark for *con*, which is thus ( ), the next letter *d* being a Conſonant muſt be joyn'd to *con* thus( )and then in the Vowels place, which is *e*, write *m* disjoyned thus ( ). To write *prefer*, your mark for *pre* is thus ( ), joyn *f* thus ( ). and in the place of *e* write *r* disjoyned thus ( ). To write *ſubmit*, your mark for *ſub* write thus ( ), joyn *m* to it thus ( ), and in the place of *i* write *t* disjoyn'd thus ( ) as in theſe.

| | | | | |
|---|---|---|---|---|
| *fortune* | | *remit* | | |
| *rebel* | | *proceed* | | |
| *contain* |  | *tranſlate* | | &c. |

If two of the marks make up a whole word, and no Vowel come between them, they are both to be joyned together: as to write *reference*, write your mark for *re* which is thus ( ), and then joyn *ference* thus ( ). To write *project*, ſet down *pro* thus ( ), and joyn the mark for *ject* thus ( ).

As

As in theſe,

*former*
*perceive*
*circumference* and the like.

If you have a mark for the ending of a word, and not to begin it, you muſt begin it with the letters of the *Alphabet*; as for example, to write *nature*, write *n* thus ( ⁻ ), and then *ture* being a *mark* to end it, muſt *be ſet in the place* of *a* thus ( ± ). To *write brother*, joyn *br* thus ( ı' )' and ſet the *mark* for *ther* in the place of *o* thus ( ⁓ ): as in theſe,

*nation*
*never*
*pliable*
*difference.* &c.

If you have a mark to begin a word and no mark to end it, it muſt be ended with the letters of the *Alphabet*, as to write *permit*, write the mark for *per* thus ( ∂ ), joyn *m* to it thus ( ∂ ), and write *t* disjoyn'd in the place of *i* thus ( ∂ ). To write *ſuffer*, write your mark for *ſuff* thus ( ∝ ), then ſet *r* in the place of *e* disjoyned thus ( ∝ ).

If a *Vowel* come next after a mark or conſonant to begin a word, the letter or mark following the vowel muſt be ſet

ſet disjoyned in the room of the vowel, as in theſe,

| | | |
|---|---|---|
| *courage* |  | |
| *ſupport* |  | |
| *potent* |  | |
| *lament* | | and the like |

## CHAP. VIII.

*Directions for making the foreſaid marks, and placing the Vowels, in long words.*

IN making your Characters, begin them ſo, that you take not off the pen, unleſs it be in thoſe that cannot otherwiſe be made.

Secondly, the moſt of them are ſo framed, that you may end them toward the right hand, that ſo with more conveniency the next letter may be joyned, if it be to be joyned.

Thirdly, the next conſonant or mark is to be joyned where you laſt took the pen from the former.

The *vowels* in long words are to be placed about the laſt letter, if it be a *word* that goeth forward in the *line*, as

to

to write *contemn*, write *con* thus (), joyn *t* thus (), and then ſet *m* diſjoyned in the place of *e* againſt *t* thus (), not againſt *con* thus (). To write *diſdain*, write *diſ* thus (), joyn *d* thus () and then ſet *n* in the vowels place againſt *d* thus () not againſt *diſ* thus ().

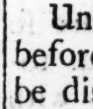
Thoſe marks for ending of words that begin with a vowel, are commonly to be joyned to the former mark or letter: as in theſe,

*durable*
*nation*
*bring*

and ſuch like.

Unleſs there come another Vowel before them, and then the mark is to be disjoyned in the place of the former Vowel; as in theſe,

*doing*
*pliable*
*pious*



and ſuch like.

The Character for *s* after *ſome letters* in the ends of *words cannot conveniently* be joyned; therefore inſtead of it write

write a tittle behind the whole *word*: as in theſe,

*ſayings* 
*ſervants* 
*conſerves*
*pirates*

## CHAP. IX.

### *Of Characters that reſemble others.*

THE ſame Characters ſometime ſtandeth for two things: as for example, there is the ſame for

*ture*, *ternal*, *meſſias* } and { *Chriſt* , *which* , *what*

which is no hindrance (*but a help*) in the learning this *Art*, conſidering *how* eaſily they may be differenced. When any of theſe *marks ſtand* alone *by themſelves*, they are for whole *words*: when they are joyned with other marks or *letters* they are put *a part*; as for *example*, this mark (⊙) when it is written alone, ſtandeth for *which*; when it is *joyned* with other *letters*, it is *ternal*, a part

part of a word; and ſo of the reſt: and by remembring the one, the other is eaſily called to mind.

## CHAP. X.

*Whether marks for beginnings may be uſed to end words, and contrary.*

THE marks for beginnings of words may be uſed for ending, and the endings for beginnings (when they be ſhorter than the Letters of the Alphabet) without any inconvenience; as in theſe,

| | | | |
|---|---|---|---|
| *Mercy* | | *ſentence* | |
| *former* | | *conſent* | |
| *aſſume* |  | *durable* | |
| *Meſſias* |  | *endure* | |

where you may obſerve, the mark for the beginning of the former word is the ending of the next.

CHAP.

## CHAP. XI.

*Examples of words Written with the marks; with the marks for the Names of the Books of the Bible.*

THE greateſt difficulty that ſome (who have only the help of the book) have found in attaining this Art, is about the uſing the foreſaid marks in the writing of words: to help ſuch, I have in this Edition added this Table of words, compoſed of thoſe marks, wherein for the moſt part there are two words for each mark; the former having the conſonant following the Prepoſition, the latter a Vowel.

Theſe words are not to be learned without book, (many of them being afterwards ſhorter expreſſed in the Table) but are only examples to direct the learner how to write other words by them.

I have alſo added in this Book, marks for the Names of the Books of the Old and New Teſtament; the moſt of them are drawn from the Letters, and therefore the learning of them is little charge to the memory.

# Markes for the Names of the bookes of the old and New Testament.

| | | | | | |
|---|---|---|---|---|---|
| Genesis | ᛊ | Jeremiah | ᛒ | John | ᛁ |
| Exodus | ᛉ | Lamentati: | ᛊ | Actes | ᛁ |
| Leuiticus | ᛊ | Ezekiel | ᛊ | Romanes | ᛊ |
| Numbers | ᛊ | Daniel | ᛊ | Corinthians | ᛊ |
| Deuteron: | ᛊ | Hosea | ᛊ | Galatians | ᛊ |
| Joshua | ᛊ | Joel | ᛊ | Ephesians | ᛊ |
| Judges | ᛊ | Amos | ᛊ | Philippians | ᛊ |
| Ruth | ᛊ | Obadiah | ᛊ | Colossians | ᛊ |
| Samuel | ᛊ | Jonah | ᛊ | Thessaloniã: | ᛊ |
| Kings | ᛊ | Micah | ᛊ | Timotheus | ᛊ |
| Chroniles | ᛊ | Nahum | ᛊ | Titus | ᛊ |
| Ezra | ᛊ | Habak: | ᛊ | Philemon | ᛊ |
| Nehemiah | ᛊ | Zephaniah | ᛊ | Hebrewes | ᛊ |
| Ester | ᛊ | Haggai | ᛊ | James | ᛊ |
| Job | ᛊ | Zechariah: | ᛊ | Peter | ᛊ |
| Psalmes | ᛊ | Malachi, | ᛊ | Jude | ᛊ |
| Prouerbes | ᛊ | | | Reuelation | ᛊ |
| Ecclesiastes | ᛊ | Matthew | ᛊ | | |
| Canticles | ᛊ | Marke | ᛊ | | |
| Isaiah | ᛊ | Luke | ᛊ | | |

## Examples of words written with each of the former markes

| | | | | | |
|---|---|---|---|---|---|
| Abstaine | | Atlas | | Imoderate | |
| Abolish | | Atturney | | Libertine | |
| Obligation | | Circumuent | | Liberall | |
| Obedient | | Composition | | Messenger | |
| Acclamation | | Comendation | | Mistake | |
| Accuse | | Condemne | | Misseric | |
| Admitt | | Connex | | Pardon | |
| Addition |  | Cormorant | | Paradice | |
| Affirme | | Courage | | Pretend | |
| Affright |  | Colchester | | Preexistent | |
| Almighte | | Colledge | | Prophesie | |
| Allow | | Demerit | | Proud |  |
| Amber | | Deifie | | Rebell | |
| Amiable | | Diuert | | Reallitie | |
| Anger | | Dialogue | | Sublime | |
| Annotation | | Distance | | Subborne | |
| Approach | | Dissemble | | Suffrage | |
| Appoint | | Fulgentius | | Sufficient | |
| Oppress | | Fuller | | Supplie | |
| Opposition | | Forbeare | | Suppport | |
| Aspiration | | Forraine | | Surmise | |
| Assume | | Imputation | | Surrender | |

# Examples of words written with each of the former markes

| | | | | | |
|---|---|---|---|---|---|
| Permission | | Conceiue | | Prouenes's | |
| Peregrine | | Felicitie | | Merualous | |
| Sermon | | Aduersitie | | Pious | |
| Seraphin | | Indure | | Consent | |
| Salmon | | Defect | | Innocent | |
| Salute | | Circumference | | Reserue | |
| Temptatiō | | Mortification | | Mantion | |
| Temporall | | Willfulnes | | Comision | |
| Translate | | Joyfulnes | | Whensoeuer | |
| Transact | | Subiect | | Whosoeuer | |
| Vpright | | Institute | | Father | |
| Vppon | | Calling | | Murther | |
| Vntill | | Doing | | Content | |
| Vniforme | | Tempter | | Impotent | |
| Vttmost | | Quarreller | | Departure | |
| Vtterance | | Relent | | Future | |
| | | Exclent | | Moreouer | |
| Durcable | | Informer | | Euer . | |
| Pliable | | Grammer | | | |
| Horrible | | Installment | | | |
| Vocation | | Parliament | | | |
| Scituation | | Aytnes's | | | |

## CHAP. XII.

### *Of Writing three or four Words in one.*

SOmetimes three or four words or more, may be joyned together as one word, (as in the 15 Chapter following is declared) eſpecially if the word begin with a Vowel, as in theſe,

*as it is in uſe*
*this is of all other*
*which is as if it*

Or elſe when the former word endeth with a Vowel: as in theſe,

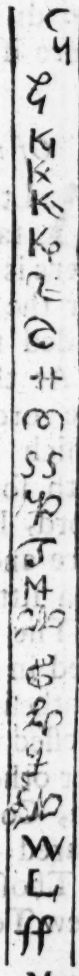
*do ſo too*
*do no more ſo*
*ſo he may dye* and the like.

To make many Marks for whole ſentences is needleſs, becauſe by the Rules of this Art, any thing may be written word for word, as faſt as it ſhall be treatably ſpoken.

And it is indeed impoſſible to uſe them exactly, becauſe ſometimes the ſpeaker varying a word or two in the ſentence, the mark is either of no uſe, or elſe the ſentence muſt be rendered in other words than it was ſpoken, which is a wrong to the ſpeaker; therefore I have only abreviated a few, which commonly are ſpoken in the very words as I have

have ſet them down: as for Example, in theſe following Sentences.

*The Church of God*
*The People of God*
*The Kingdom of God*
*The Kingdom of Chriſt*
*The Kingdom of Heaven*
*The Kingdom of Satan*
*The Joys of Heaven*
*The Torments of Hell*
*That is to ſay*
*As if he ſhould ſay*
*As if it were*
*The Power of God*
*The Truth of God*
*The Mercy of God*
*The Wiſdom of God*
*The Glory of God*
*The Honour of God*
*The Juſtice of God*
*The Word of God*
*The Works of God*
*The Love of God*
*The Fear of God.*



Many other like might be added, but theſe I think ſufficient to direct the diſcreet Learner, who may add more if he ſee them uſeful.

## CHAP. XIII.

### *Of the uſe of poynts in this Art.*

ALthough to thoſe that have attained any perfection in this Art, there is no great uſe of poynting, yet for the help of new beginners, I have added this direction.

At the end of a perfect Sentence, the ordinary period may be uſed, which is this ( . ) but becauſe it hath ſome reſemblance with another word, leave the ſpace of a word before and after it, thus . or elſe ſet it a little lower than the line, thus .

The Interrogation poynt may be uſed in the common form, thus ? Parentheſis likewiſe as it is uſually expreſſed with two ſemicircles, thus ( ) For other poynts of leſs uſe, as Comma, Colon, *&c.* they may wholly be ſpared.

Thoſe that deſire to write the New Teſtament, or Bible, for the diſtinction

ſtinction of the verſes, at each verſe end they may ſet this mark ∴.

## CHAP. XIV.

### *Of the Table.*

THough any word in any Language may be written by the former Rules, yet (to omit nothing that may tend to the ſpeedy attaining of this Art) I have added a ſhort Table of words, ſo frequent in uſe, that almoſt in any ordinary Sentence the greater part of the words are written by this Table, without removing the pen from the Paper in any one word.

The moſt part of theſe words are little charge to memory, being made out of the Letters of the Alphabet.

Thoſe that think the abbreviating long words by marks to be an help to this Art, are of another mind. I think it needleſs; for

Firſt, any long word may be expreſſed by the former Rules.

Secondly, Marks for words ſo ſeldom in uſe are oft-times forgotten, before there be occaſion to make uſe of them, whereas many of theſe are written in every ſentence.

Thirdly,

Thirdly, as ſuch words are longer in writing, ſo are they alſo in ſpeaking.

Laſtly, in many long words ſome part may be omitted, and yet no hindrance to the reading of it, as in the following Chapter.

In this Book at the requeſt of ſome (who have found it uſeful) I have drawn the Table into ſence as near as I could, keeping to the Alphabetical way, that it may take the better Impreſſion in the memory of the learner. The words that follow orderly in the Table, are thoſe that have the Marks ſet againſt them, the other words that ſtand forward in a ſmaller Character, are added only to make ſence of the other, and have Marks alſo in their place.

CHAP.

# THE TABLE.

Acknowledg
Aduantage
Afflictions by
Away
Anger with
And
Adulterie
Admonish
Arguments by
Against
Account the
After
Abundance for
Actions of
As when
Appeare we shall
Amonge
Apostle
Angells and .

## B

Behold
By
Baptisme
Blest men are
Because

Begin they
Beleiue to
Be
Behind not
Bruit-beasts
But
Bountie let
Benefitts and
Betweene be
Brethren .

## C

Cause
Children
Come to
Christs to
Church
Congregation and
Care with
Conscience and
Christians
Consider their
Couenant
Concerning and
Conuersation their
Charitie they vse

Call and
Crosse the
Chastisment and
Comfortable
Confesse and
Certaine
Customes
Cittie of the
Corrupt to be .

## D

Doe
Dilligence thy
Delight with
Destroy to
Doctrine
Diuells of
Deliuered
Downe
Darknes in
Dwell where they .

## E

Edefie
Elect the
Epistle by

THE TABLE

# THE TABLE.

Example and
Enemies for
Enter
Effect and
Euill
Euen
Egept to
End and the
Earth of the

## F

Follow
Faith
From
Foundation the
Forgiue
Forbeare and
Fulfilled be
Feare with
Feast and
Flesh not
Fast but

## G

Giue
God

Great
Glorie
Grace for
Gospell and
Good to the
Godly and
Generation
Generall in

## H

He
Hath that
Holie
Humble
Heart
His
Hope
Helpe and
Heauen is in
Holighost and the
How yet
Hands doe the
Hipocrites
Heretikes and
Hurt
Him

Glouse and his
Hold
Heare.

## I

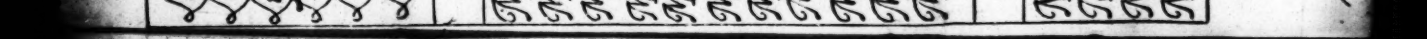
If
Instruments men doe
Instruct to
Ignorant the
Iniquitie from
It
Increase will
Inward
Ioy
Iesus for
Iudg is

## K

Keepe
Kingdom in the
Know
King thy

## L

Let
Loue men



# THE TABLE.


Law the
Lord of the
Life and their
Like is
Longe to be
Land in the

M

Meditate
Mind in
Man
Made thou art
Mortall
Magestrates
Ministers and
Murt
More haue
Mercie
Multitude on the

N

Neuertheles
Neighbours
Neglect
Necessitie the

Number of a
Nothing that is not
Notwithstanding
Name
Not them
Now .

O

Oh
Order the
Of
Our
Omnipotent
Obscruable is
Ouer
Outward things
Or
Other .

P

People
Passe
Praie to
Principall ma
Publique

Perticuler
Place
Protection for
Prouision and
Proue and
Patience their
Purpose to .

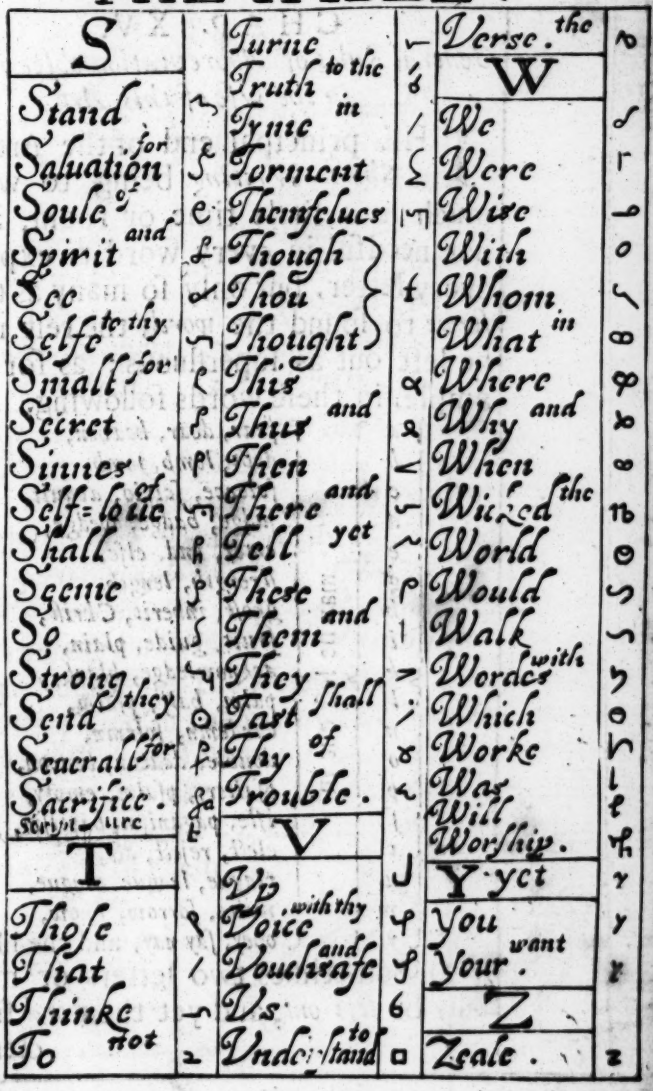
Q

Qualifie
Question the
Quantitie with the
Quarter of a

R

Remember
Readie be
Repent to .
Righteous the
Regard that
Religion
Reioyce
Reward and haue
Reprobates but
Reproofe .

# THE TABLE.



S
Stand
Saluation for
Soule of
Spirit and
See
Selfe to thy
Small for
Secret
Sinnes
Self-loue of
Shall
Seeme
So
Strong
Send they
Seucrall for
Sacrifice.
Scripture
T
Those
That
Thinke
To not
Turne
Truth to the
Tyme in
Torment
Themselues
Though
Thou
Thought
This
Thus and
Then
There and
Tell yet
These
Them and
They
Part shall
Thy of
Trouble.
V
Vp
Voice with thy
Vouchsafe and
Vs
Vnderstand to
Verse. the
W
We
Were
Wise
With
Whom
What in
Where
Why and
When
Wicked the
World
Would
Walk
Words with
Which
Worke
Was
Will
Worshipp.
Y yet
You
Your want
Z
Zeale.

## CHAP. XV.

### *General Rules of Abbreviation obſervable in the Uſe of this Art.*

THE principal end of the Art of *Short-Writing* being to write much in a little time or room, it is not needful in every word to expreſs every letter, but only ſo many as may *ſerve* to ſound the *word*; the reſt may be left out as ſuperfluous: as for example, in theſe words following.

| | | |
|---|---|---|
| *a* | may be left out in | *fear, dear, heaven,* |
| *b* | | *debt, lomb, tomb,* |
| *c* | | *ſcience, ſcipio, acquit,* |
| *d* | | *judge, badge, wedge,* |
| *e* | | *enter, end, elſe,* |
| *g* | | *ſtrength, length,* |
| *h* | | *ghoſt, inherit, Chriſt,* |
| *i* | | *fruit, guide, plain,* |
| *k* | | *acknowledge, black,* |
| *l* | | *palm, half, pſalm,* |
| *n* | | *condemn, ſolemn,* |
| *o* | | *double, deacon, beacon,* |
| *p* | | *pſaltery, pſalm, empty,* |
| *ſ* | | *iſle, paganiſm, baptiſm,* |
| *t* | | *elect, reject, act,* |
| *u* | | *plague, league, tongue,* |
| *w* | | *write, ſorrow, know,* |
| *y* | | *obey, ſay nay,* and the like. |

2. Sometimes two letters or more *may* be *left out*, and yet the *word* ſufficiently

ciently ſounded: as for example,

*ch*, *gh*, *ugh*, *ou* may be left out in *ſchiſm*, *might*, *naught*, *through*, *burrough*, *labour*, *neighbour*, and the like.

3. Sometimes a whole ſyllable may be ſpared in a word: as for example,

for *vehement*, *Abraham*, *victual*, write *vement*, *Abram*, *vittel*, &c.

In the end of ſome long words two or three ſyllables may be omitted, without hindrance to the reading of them: for example, for

*incomprehenſible*, *abominable*, *tranſubſtantiation*, write *incompr.*, *abomin.*, *tranſubſt.*

5. Sometimes the letters that are ordinarily uſed in the writing of words, *may* be *changed* for *others* of *like ſound* that are *written ſhorter*: as for *example*, *F* is ſounded like *ph*, and may be *written* inſtead of them; as in theſe words.

for *Phyſick*, *Phariſee*, *Philoſophy*, write *fiſick*, *fariſee*, *filoſofy*, &c.

*F* is likewiſe ſounded in the end of words like *ugh*, and may be written for them: as,

for { *enough*, *cough*, *rough* } write { *enuf*, *cof*, *ruf*

*K.* may be written for *ch*, when they have a ſound: as,

for { *patriarch*, *melancholly*, *choler*, } write { *patriark*, *melankoly*, *koler*, &c.

*X.* hath *the ſound of divers* of the *double conſonants*, and may be *uſed in their ſtead*: as for *example*, it is ſounded like

*cc*, *cts*, *cks* } in { *accept*, *accident*: *acts*, *effects*: *flocks*, *ſtocks*:

for which write { *axept*, *axident*: *ax*, *effex*: *flox*, *ſtox*.

And generally when *ſ* cometh after *k*, they together have the ſound of *x*, and *x* is to be written for them.

6. The letter *e* may be *left out* in many words, ſometimes in the beginning, ſometimes in the middle, ſometimes in the end of words.

In

In the beginning it may be ſpared, when the ſound of it is drowned in the ſound of the next letter following, as it is alwayes before *x*: as,

for *external*, *extent*, *extract*, write *xternal*, *xtent*, *xtract*, &c.

Alſo when it comes before *m*: as,

for *emphaſis*, *empty*, *embrio*, write *mphaſis*, *mpty*, *mbrio*.

Or, before *n*: as,

for *enſign*, *enter*, *end*, write *nſign*, *nter*, *nd*, &c.

And in many words before *ſ*: as,

for *eſcape*, *eſtabliſh*, *eſtate*, write *ſcape*, *ſtabliſh*, *ſtate*, &c.

Sometimes in the middle of a word *e* may be left out, when the ſound of it is in the next letter: as,

for *alteration*, *liberal*, *contemn*, *flatter*, write *altration*, *libral*, *contmn*, *flattr*, &c.

*E* in the end of a word may be left

out when it cometh after *l*: as,

for { *eagle*, *tittle*, *double*, } write { *eagl*, *titl*, *doubl*, &c.

And always when it ſerveth only to produce the former vowel in the ſame ſyllable, it may be left out: as,

for { *were*, *name*, *thoſe*, *die*, } write { *wer*, *nam*, *thoſ*, *di*, &c.

7. When a Conſonant is doubled in a word, one of them may be ſpared: as for *bb*, *ff*, *ll*, write *b*, *f*, *l*: as,

for { *rabble*, *affirm*, *collect*, } write { *rable*, *afirm*, *colect*, &c.

8 Sometimes in this Art, three or four words may be joyned together as one *word*, of which ſee more, *Chap* 12.

*Laſtly*, In writing ſome ſentences whole words may be omitted, which yet in the reading muſt be implyed, eſpecially in common known ſentences: as for,

*The fear of the Lord is the beginning of wiſdom.*

May

May be written.

*The fear of the Lord beginning wiſdom,*

For, *In the fulneſs of time God ſent his* Son, &c.

May be written.

*In fulneſs time God ſent Son,* &c.

They are not a few that have found benefit by this direction. Thoſe that will make uſe of it, muſt have diſcretion to know what words may be ſpared in writing, and yet muſt be implyed in the reading: for if any principal word be left out, whereby the ſence is maimed, inſtead of a help it will prove an hindrance.

Again, it is only to be uſed when one is not able otherwiſe to write word for word after the ſpeaker.

*FINIS.*

The Articles of the Creed

16 DE 51

Shower
D'Anvers
Register
Croke
Bacons Abr.